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Mel Bay Presents

THE COMPLETE WORKS OF

Agustín Barrios Mangoré

VOL. 2

Barrios

by

Richard "Rico" Stover

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Mel Bay Presents

THE COMPLETE WORKS OF

Agustín Barrios Mangoré

VOL. 2

by Richard "Rico" Stover

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1 2 3 4 5 6 7 8 9 0

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Agustín Barrios Mangoré (1885-1944)

Agustín Pío Barrios was born in southern Paraguay in the rural town of San Juan Bautista de las Misiones on May 5, 1885 into a large family of seven boys where music, literature and drama were held in high esteem. Though he completed only two years of high school, Barrios was one of those naturally gifted beings who could draw, play music and write poetry with uncommon ability. He was fortunate in that he studied guitar with a formally schooled Paraguayan guitarist who had lived in Buenos Aires, Gustavo Sosa Escalada (1877-1943), who taught young Barrios the Sor and Aguado guitar methods.

When he was 25 years old, Barrios left his native Paraguay and journeyed to Buenos Aires, Argentina. From 1910 till 1930 he lived in Argentina, Uruguay and Brazil, earning his living as a concert guitarist. He never returned to his native Paraguay except for a few extended visits during the mid 1920s. He was constantly on the move and eventually visited 18 Latin American countries. For this reason, he is considered a true pioneer of the concert guitar in Iberoamerica and certainly the first genuinely Pan-American concert artist. From 1930 till 1934 he changed his name and manner of presentation, becoming "Chief Nitsuga Mangoré, the Pagannini of the Guitar from the jungles of Paraguay". During the last years of his life he reconciled this stage identity with his given name, calling himself Agustín Barrios Mangoré.

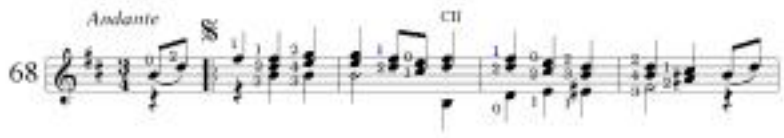
Barrios was a gifted virtuoso of the guitar and a talented composer—a potent combination that resulted in the creation of compositions that are considered by many to be the best works ever written for the instrument. The majority of his music he left either in the form of handwritten manuscripts dispersed throughout Latin America or on the numerous 78 rpm recordings he did from 1914 to 1929.

The manuscripts and the recordings are the principal sources for his music (he formally published only nine works). In 1935 Barrios lived in Germany, but returned to South America the following year. Sadly, he never achieved the success that he deserved and he died in 1944 at the age of 59 in the Central American nation of El Salvador, in humble circumstances and forgotten.

Barrios' music is eclectic, drawing from classical, popular and folkoric sources. He admired all the great classical composers, with particular predilection for Bach, Beethoven and Chopin. A gifted virtuoso, his technical facility combined with his creative talent enabled him to compose works with memorable, appealing melodies, rich in harmonic content with frequent modulation to neighboring keys, displaying a singular approach to the voicing of chords in a variety of musical forms (theme and variations, preludes, etudes, character pieces, waltzes, minuets, mazurkas, tangos, folk songs, etc.). The legacy of Barrios is one of the most important and outstanding contributions ever made to the classic guitar, and it is with great pride that Mel Bay Publications offers here for the first time in one edition the collected works of Agustín Barrios Mangoré.

Thematic Index (Volume 2)

Medallón Antiguo



Milonga

Minueto en Do

Minueto en La

Minueto en La (no. 2)

Minueto en Mi

Minueto en Si Mayor

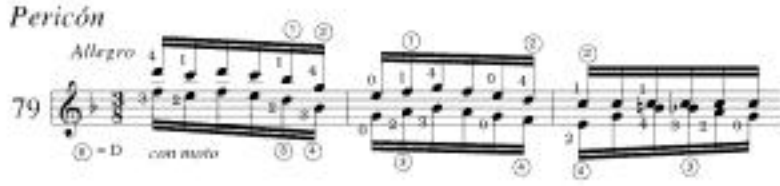
Oración

Oración por Todos

País de Abanico

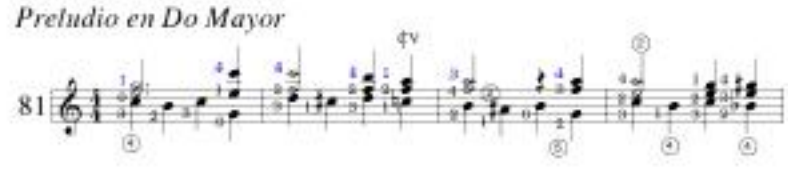
Pepita (Vals)

Pericón



Preludio (Op. 5, No. 1)

Preludio en Do Mayor

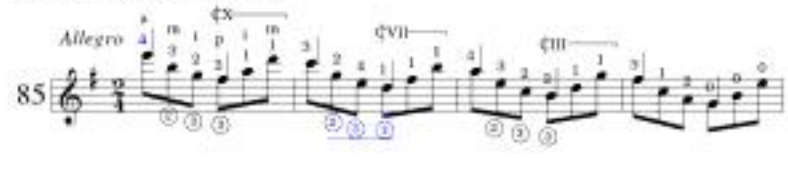


Preludio en Do Menor

Preludio en La Menor

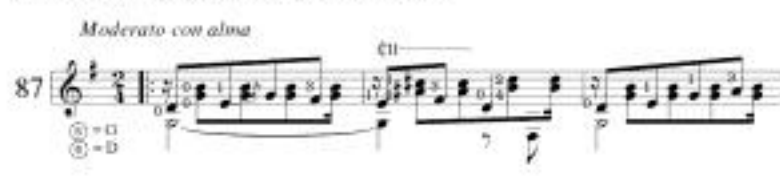
Preludio en Mi

Preludio en Mi Menor



Preludio en Re Menor

Romanza en Imitación al Violoncello



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88

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Tango No. 2

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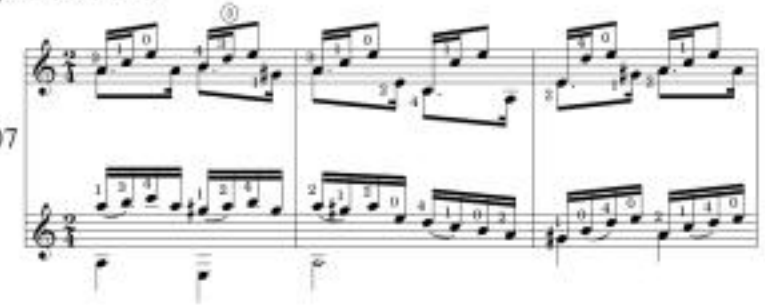

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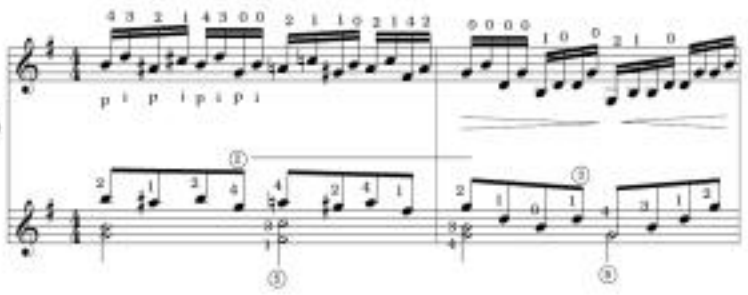

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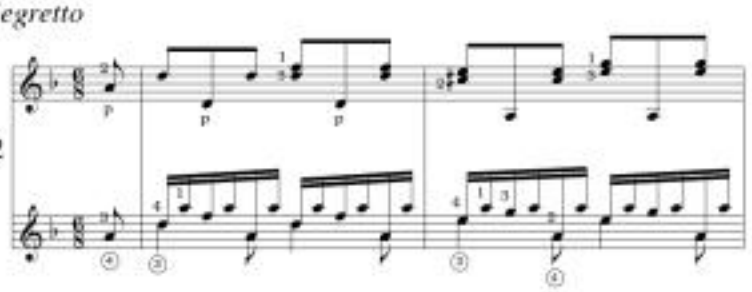


See *The Complete Works of Barrios, Volume 1* for musical works 1 through 67.

Medallón Antiguo

Agustín Barrios Mangoré

Andante

CII

6

CV

CII

CIV

11

CIV

CIX

CVII

harm. 12

harm. 19

16

CII

1.

2.

¢III

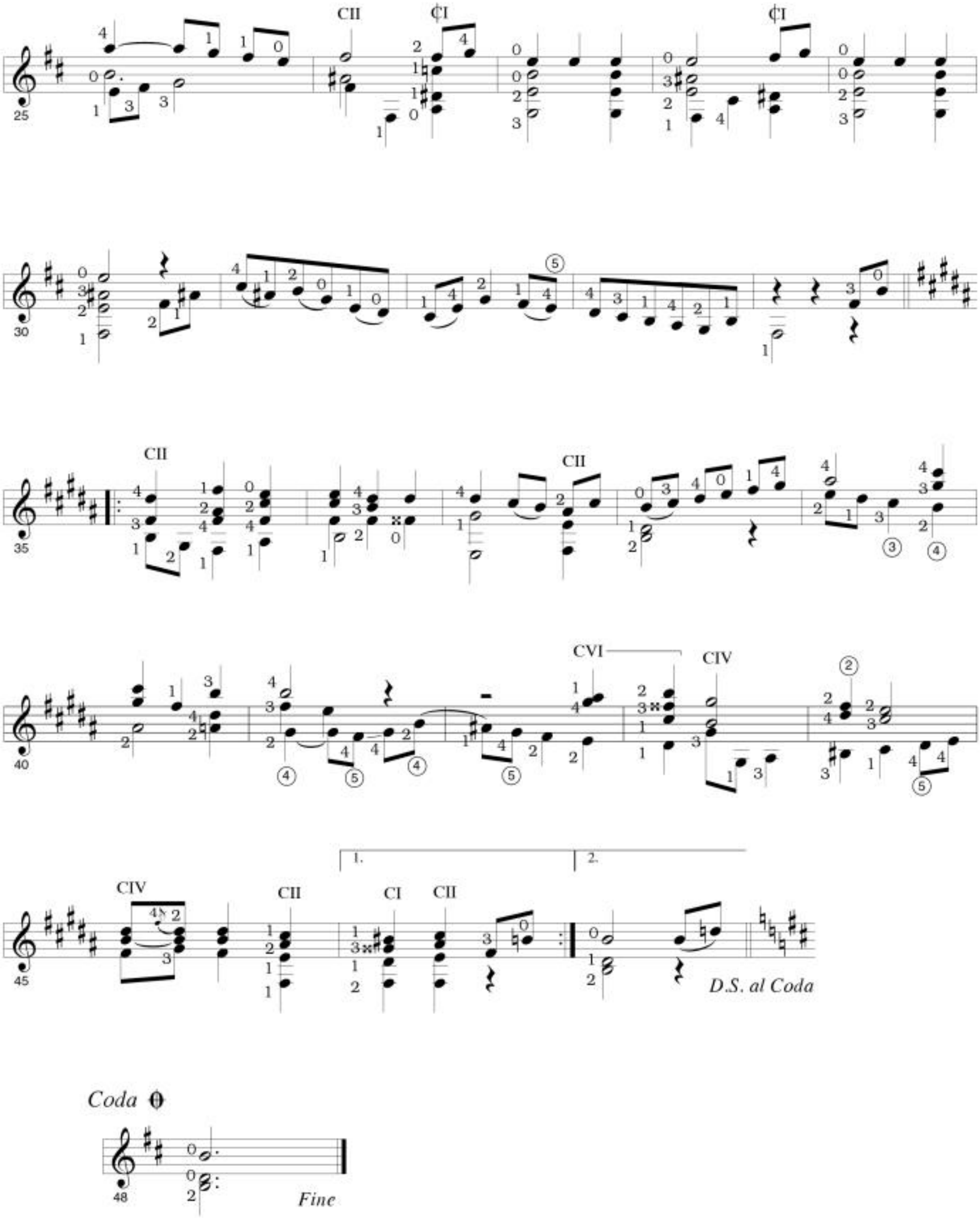
21

CVII

¢V

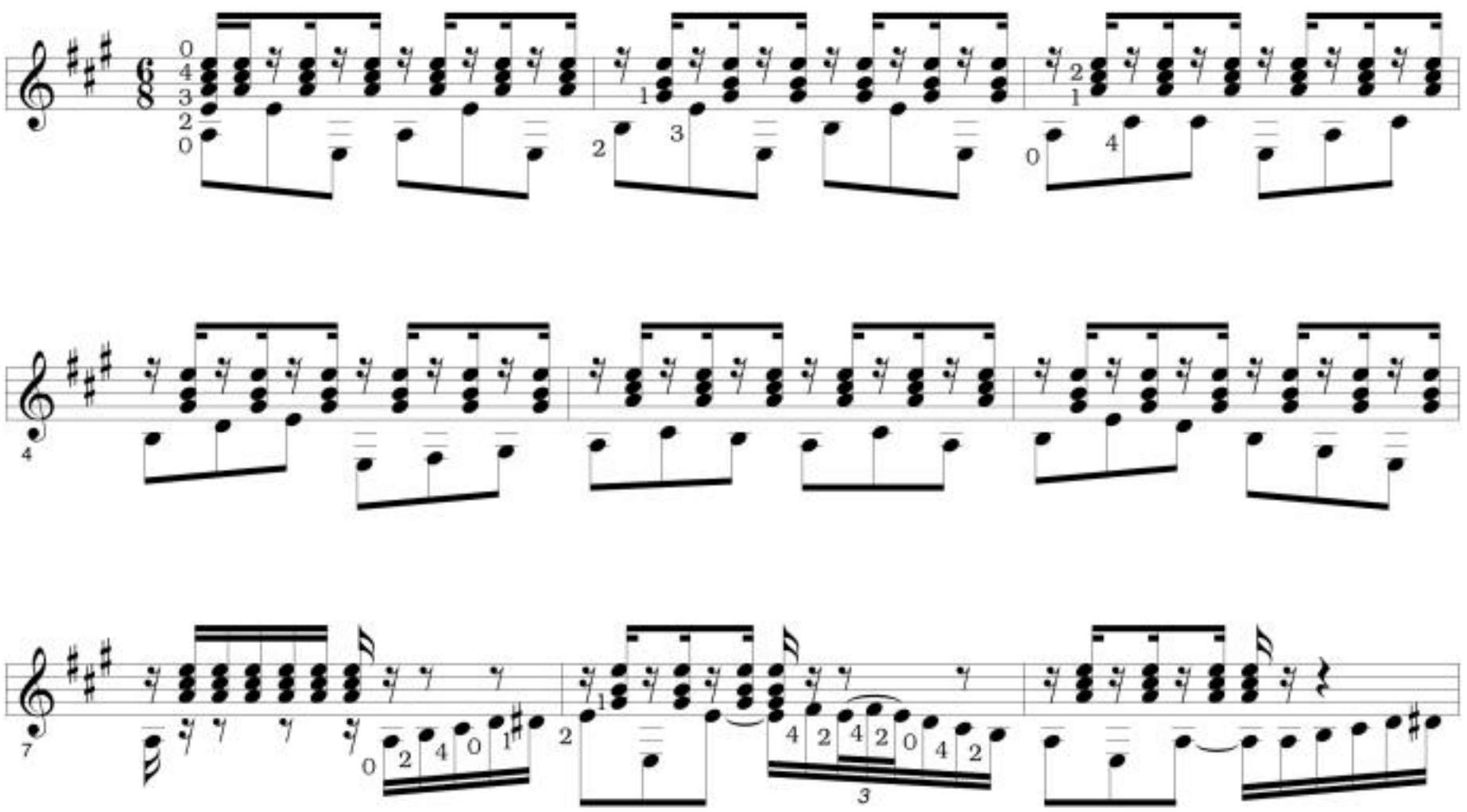
¢V

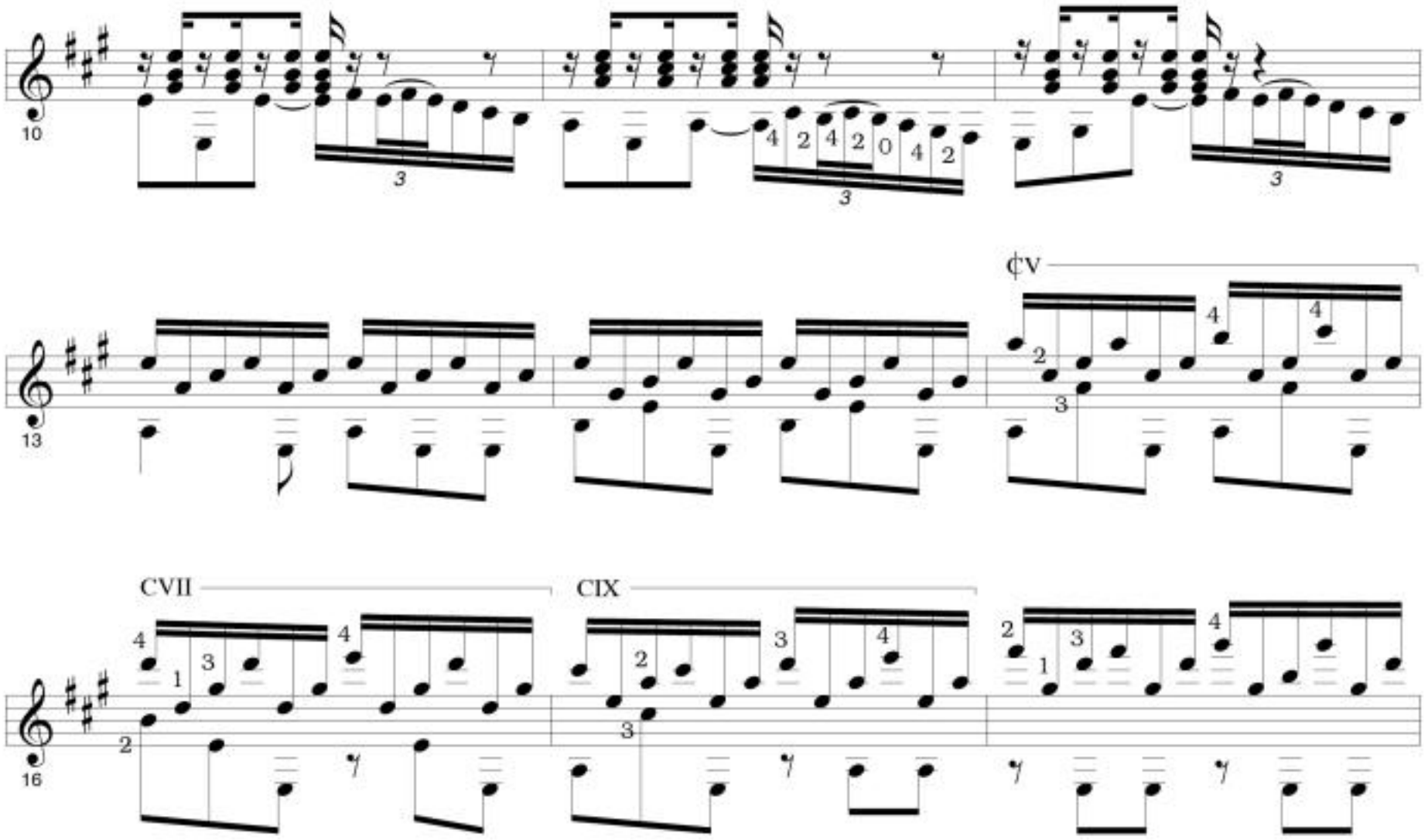
¢IV


25
CII
¢I
¢I
30
35
CII
CII
40
CVI
CIV
45
CIV
CII
CI
CII
1.
2.
D.S. al Coda
Coda
48
Fine

Milonga

Agustín Barrios Mangoré





¢XIV

CIX

¢V

¢II

19

CVII

22

25

CVII

CVII

28

8va

31

34

37

40

43

46

49

52

55

CVII

¢V

58

61

¢II

¢II

64

¢II

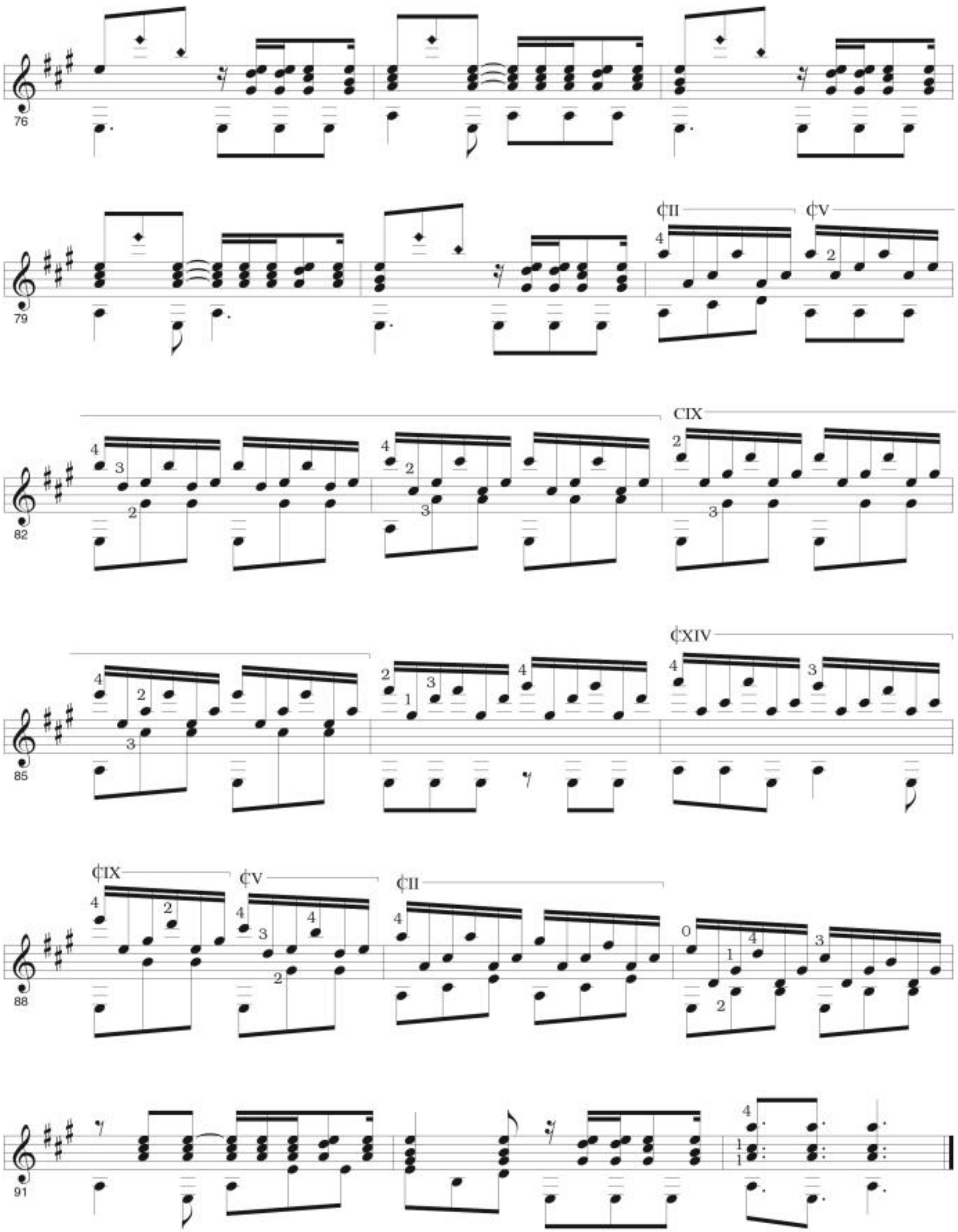
67

3

70

3

73


76
79
¢II
¢V
82
CIX
85
¢XIV
88
¢IX
¢V
¢II
91

Minueto en Do

Agustín Barrios Mangoré

CIII

CIII

1. 2.

CII

CI

1. 2.

CIII CIII

CIII CIII CI

CIII

CV

CII

harm. 7

CVIII

CIII

CIII CI CIII

Minueto en La

Agustín Barrios Mangoré

CVII

5

CVII ¢II ¢II CIV CVII

8

Fine

¢IX ¢VII

12

CII CII ¢II CIV

15

CIV CVII ¢IX

19

¢VII CII *D.C. al Fine*

22

Minueto en La (no. 2)

Agustín Barrios Mangoré

¢X ¢VII CIV

5

¢VII CII

10

1. 2. ¢II ¢II

15

¢VI

20

CII

25

1. 2. ¢V ¢V

30

35 ¢X ¢VII CIV

39

43 ¢VII CII

47 ¢II

51 CV CVII

54 ¢IX ¢VII ¢V

57 CIV CII 1. 2.

60

64

¢VI

68

CII

72

¢V

76

¢X

¢VII

CIV

80

84

¢VII

CII

88

¢II

Minueto en Mi

Agustín Barrios Mangoré

CVII CV

CIV CI CII 1. CIV tr

2. CVII *Fine* CVII CVII CIX

CIX CVI CVII CVIII CVI CIV

CI CII 1. 2.

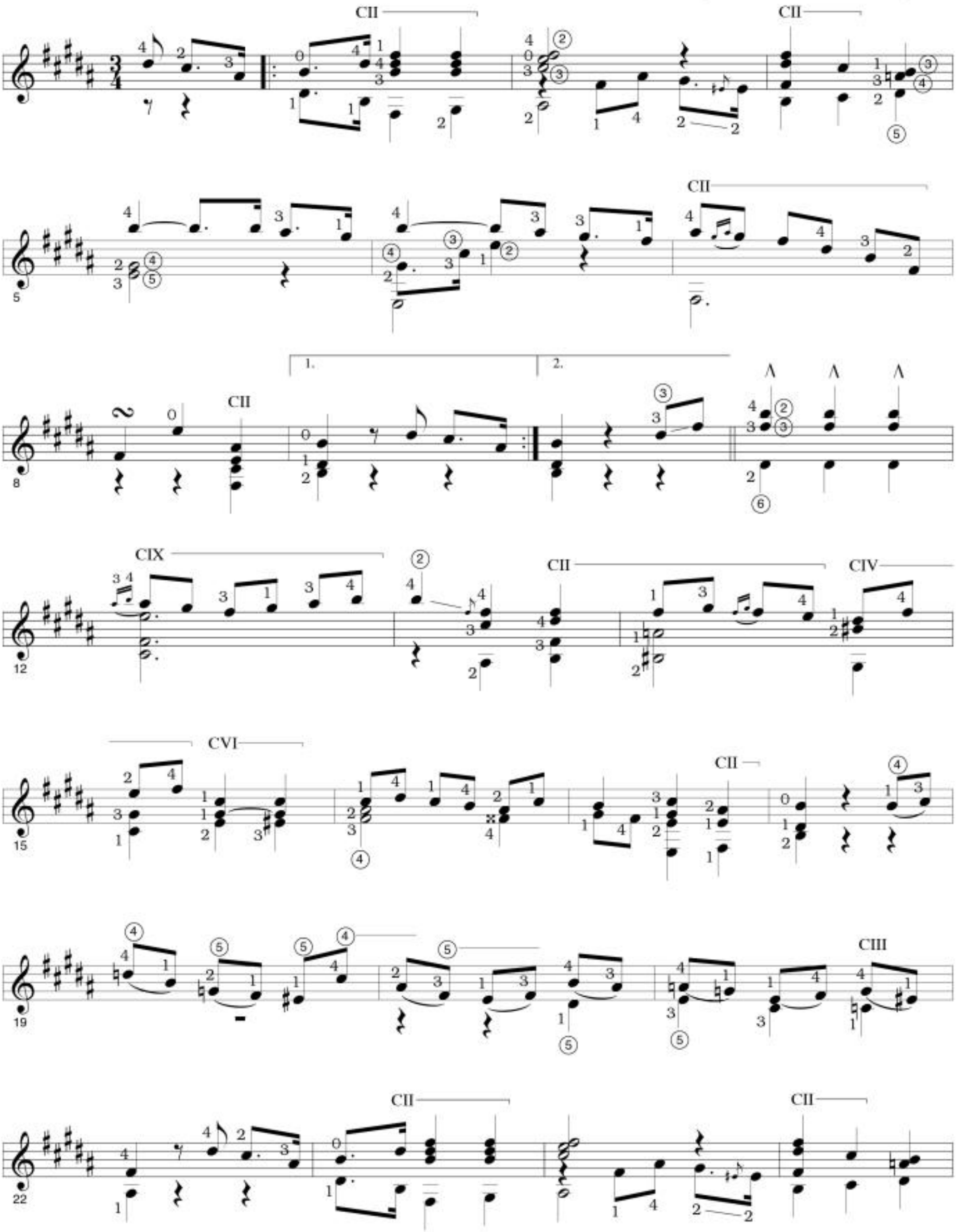
pizz.

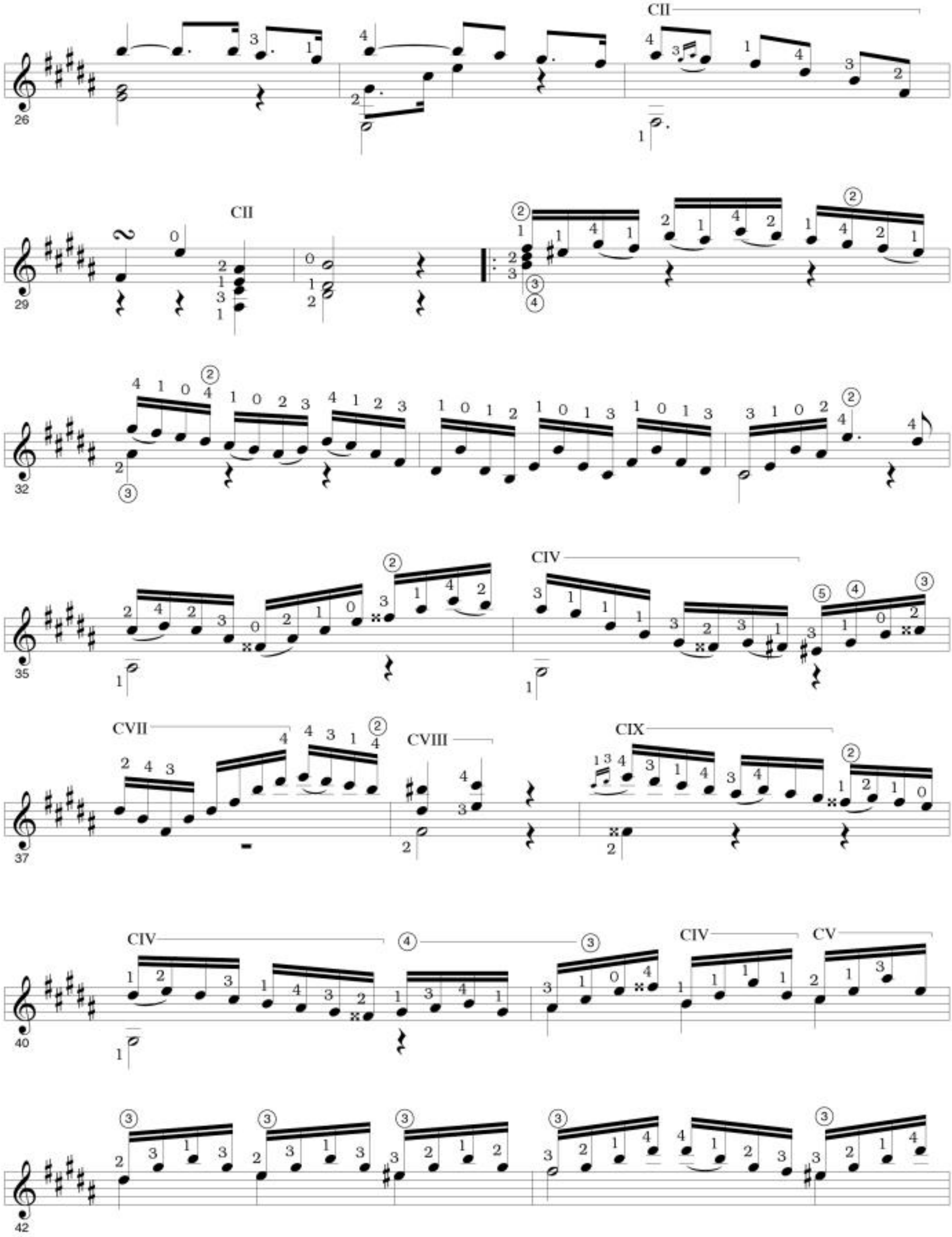
CII *harm. 12*

29
CIV
32
35
CIV
CIV
38
41
CII
44
oboe
47
CV
CII
51
¢II
D.C. al Fine

Minueto en Si Mayor

Agustín Barrios Mangoré




CII
26
CII
29
32
CIV
35
CVII
CVIII
CIX
37
CIV
CIV
CV
40
42

44

CIV CII

46

1. 2. CIX

50

CII CIV CVI

53

CII

57

60

CII CII

64

CII CII

Attestado do grande Violenista BARRIOS

Illmo. Sr. ROMEO DI GIORGIO
Amigo e Snr.

Tenho o prazer de communicar-lhe que tenho examinado minuciosamente o violão com que o amigo quiz presentear-me. Neste sentido é para mim muito grato manifestar-lhe que realisei o meu ultimo concerto no Conservatorio de São Paulo, executando nesse explendido instrumento da sua fabricação e alcançado real successo. A minha impressão sincera a respeito da sua technica como fabricante, é de que ella será difficilmente igualada e nunca sobrepujada : o volume do son, a macia entrastadura, a excellencia da madeira nacional empregada, tanto faz com que o mais exigente "virtuose" encontre n'elle os predicados essenciaes d'um verdadeiro **Violão de Concerto.**

Aproveito esta opportunidade para reiterar-lhe os meus agradecimentos fazendo votos pela sua felicidade pessoal e prosperidade de sua fabrica.

Amigo e Obr.°

BARRIOS

S. Paulo, 12 de Setembro de 1918.

"Testimony of the great guitarist Barrios...."

An advertisement in 1918 with Barrios recommending the guitars of Romeo Di Giorgio, who was a great admirer of Barrios. Di Giorgio sponsored the posthumous publication of 23 works by Barrios which at the time was the most extensive collection of Barrios' music to appear in print.

Bahan dengan hak cipta

Oración

Agustín Barrios Mangoré

Moderato

⑥ = D

5

9

13

17

21

25

CII

CV

29

33

CV

37

CII

CIII

41

CI

1.

2.

D.C. al Coda

CII

46

Coda

CV

50

CV

54

rall. - - - - - - - - - - - - *molto*

ppp

Oración por Todos

Agustín Barrios Mangoré

¢V

To Coda

CX CV CVII

CV CVIII

CII

D.C. al Coda

CVII

Coda

rall.

País de Abanico

Agustín Barrios Mangoré

Allegretto Grazioso

⑥ = D

p

¢VII

f

CIV

accel. - - - - - - - - *dim.* - - - - - - -

CII

lento e ben marcato - - - - - -

CI

CII

CVII

25

29

¢VI

¢VII

To Coda

33

CIII

¢VIII

37

CIII

CV

CVIII

41

CVIII

¢V

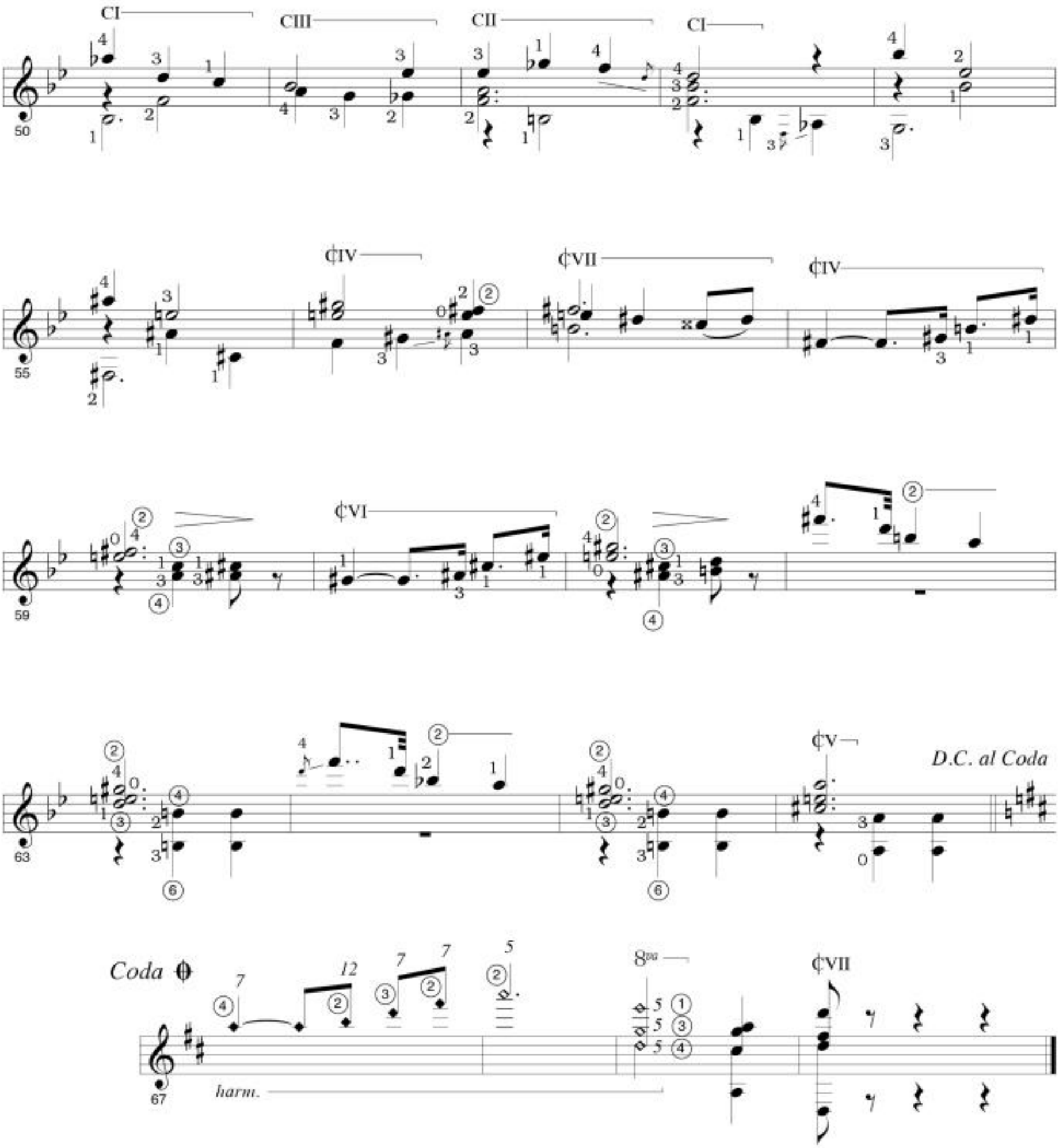
1.

CIII

2.

CIII

46


CI
CIII
CII
CI
50
¢IV
¢VII
¢IV
55
¢VI
59
¢V
D.C. al Coda
Coda
63
harm.
8va
¢VII
67

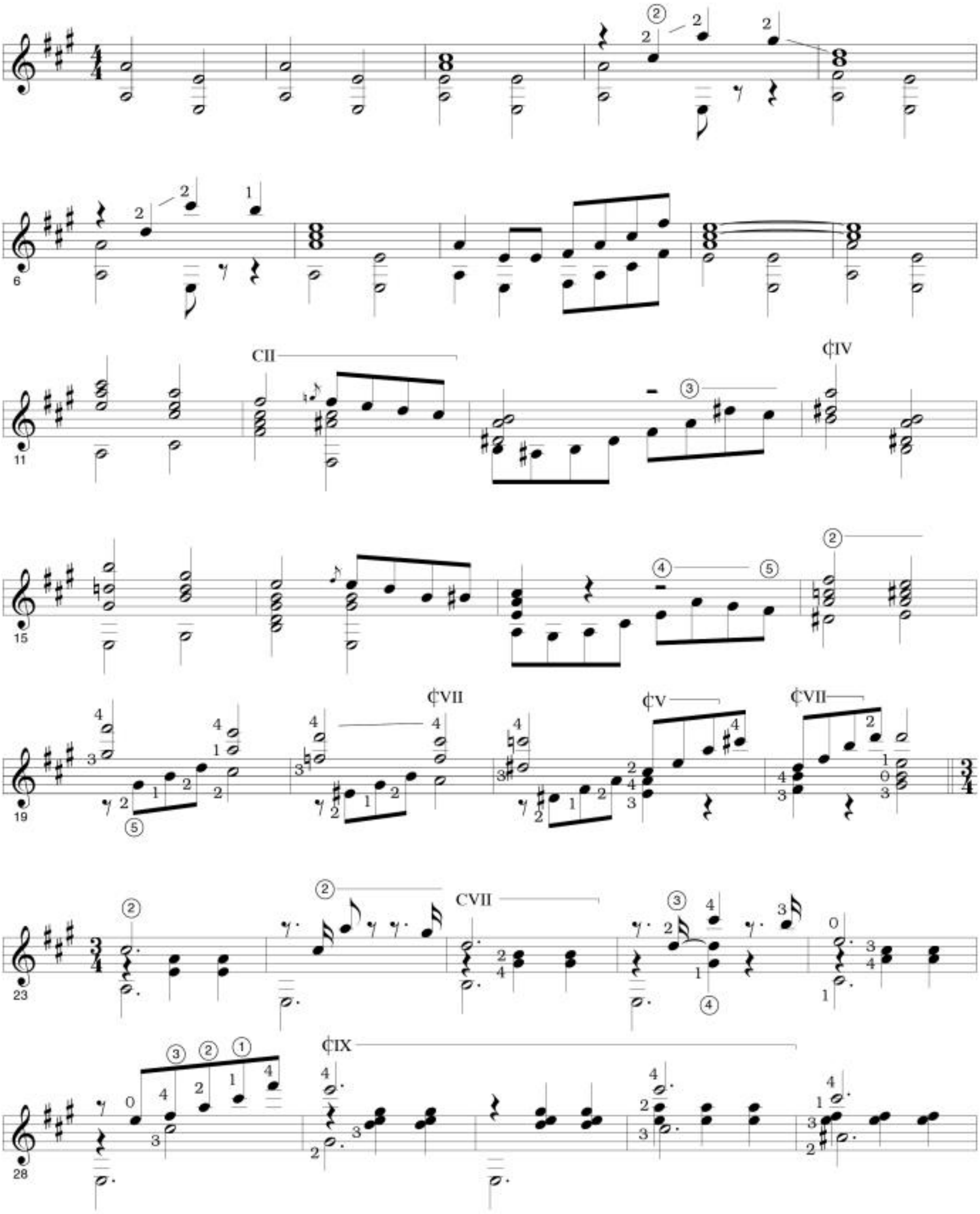
Agustín P. Barrios
Asunción, Paraguay, 1922

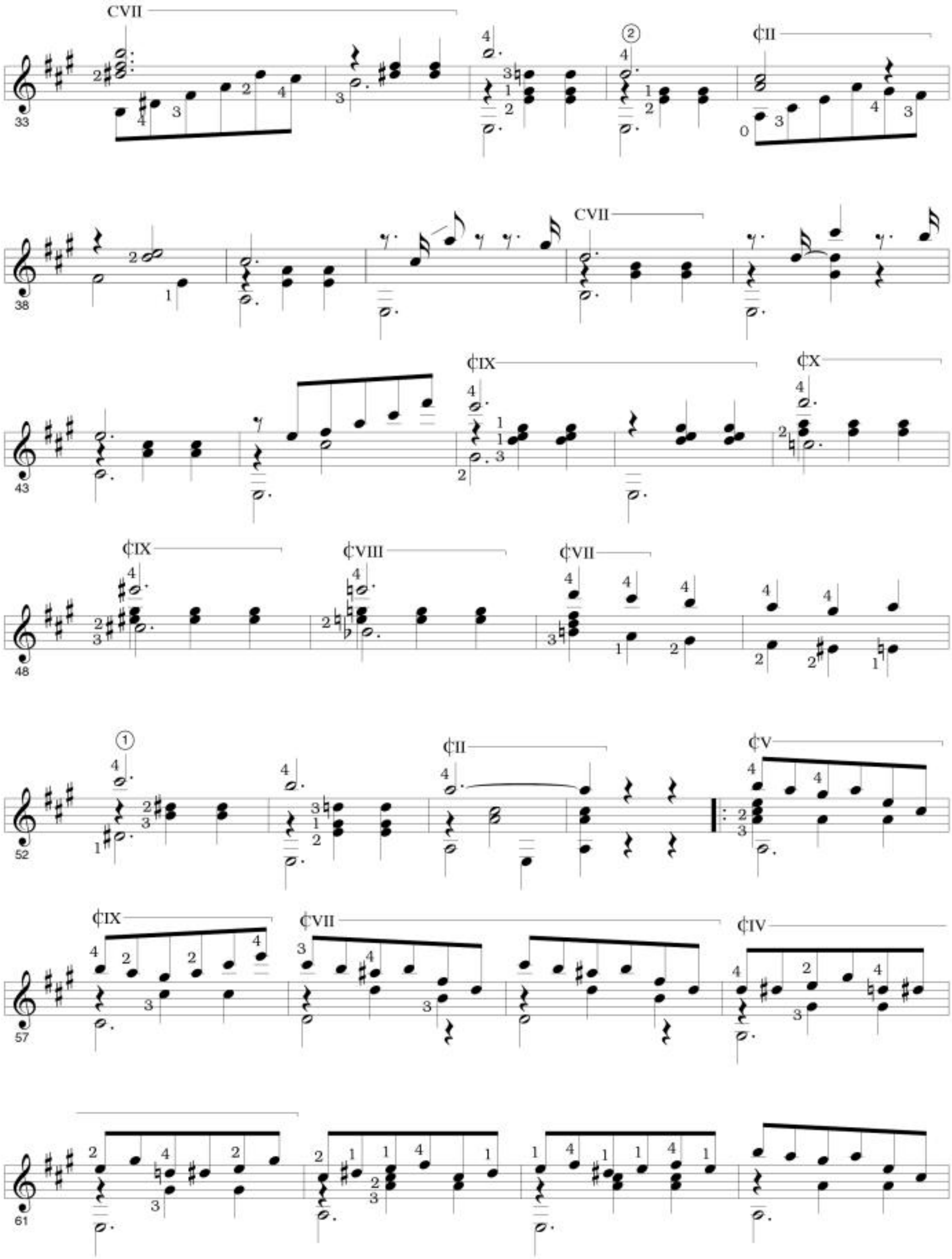
Bahan dengan hak cipta

Pepita

Vals

Agustín Barrios Mangoré




CVII
33
38
CVII
43
¢IX
¢X
48
¢IX
¢VIII
¢VII
52
¢II
¢V
57
¢IX
¢VII
¢IV
61

CIX

CVIII

CIV

65

1.

2.

69

73

CIX

78

83

88

CIX

¢X

4

1

2

1

93

CIX

CVIII

CVII

98

102

106

110

CX

114

¢VII

1.

2.

118

CVII

123

127

131

CV CVII CVIII

136

CV CIII

141

CIII CI CIII

145

CIII

149

CII CIII CII CVII

153

CVIII

CIII

158

①

CI

163

CVIII

168

CVII

173

¢XII

CVII

177

CVII

181

CVII

185

189

194

199

204

209

214

219

224

229

CV

CIX

234

¢VII

CIV

238

CV

CIX

242

CVII

CIV

246

1.

2.

250

¢XIV

Pericón

Agustín Barrios Mangoré

Allegro

⑥ = D

con moto

CI

CIII

CV

CI

CIII

CV

CI

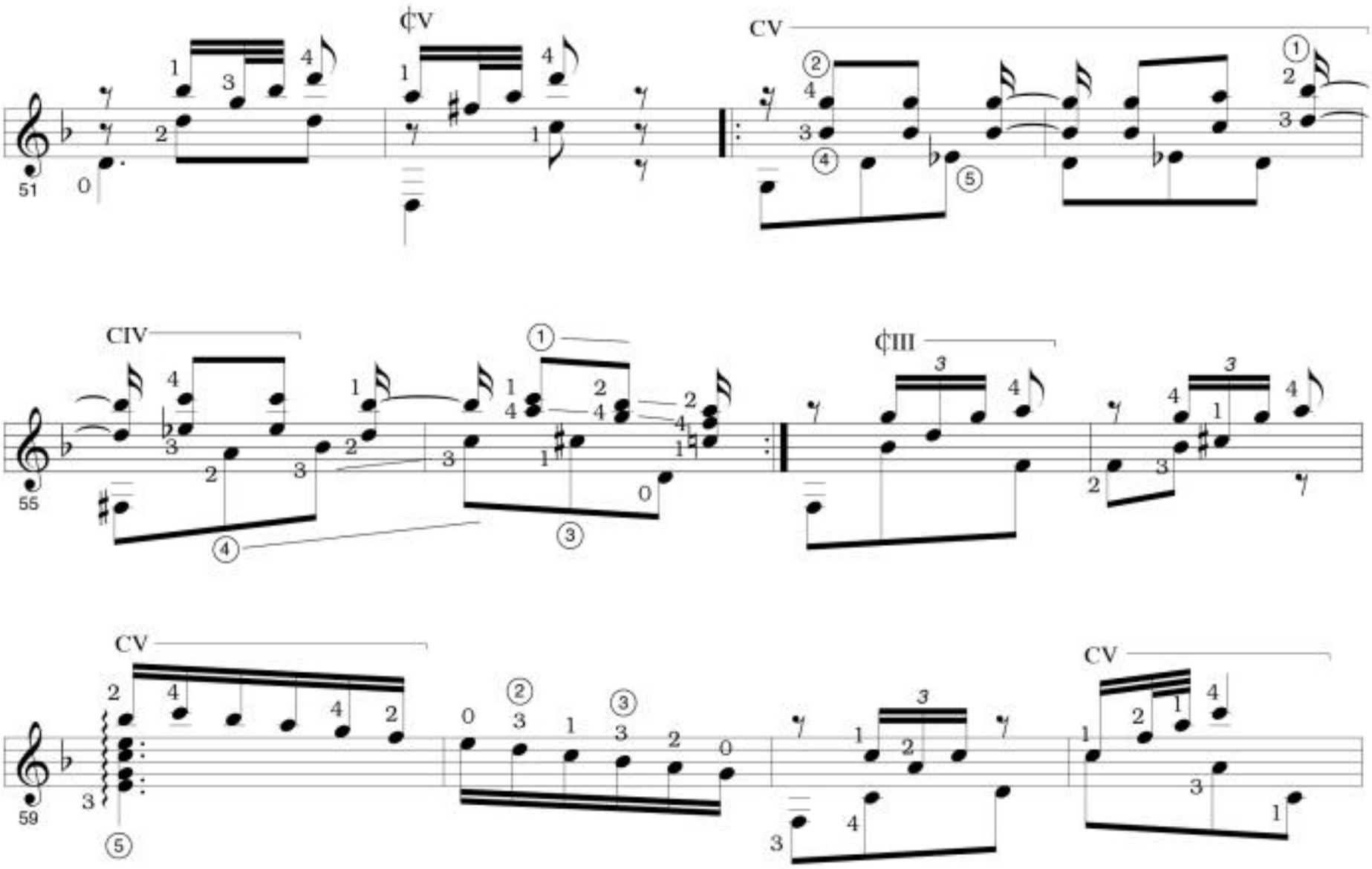
CVIII

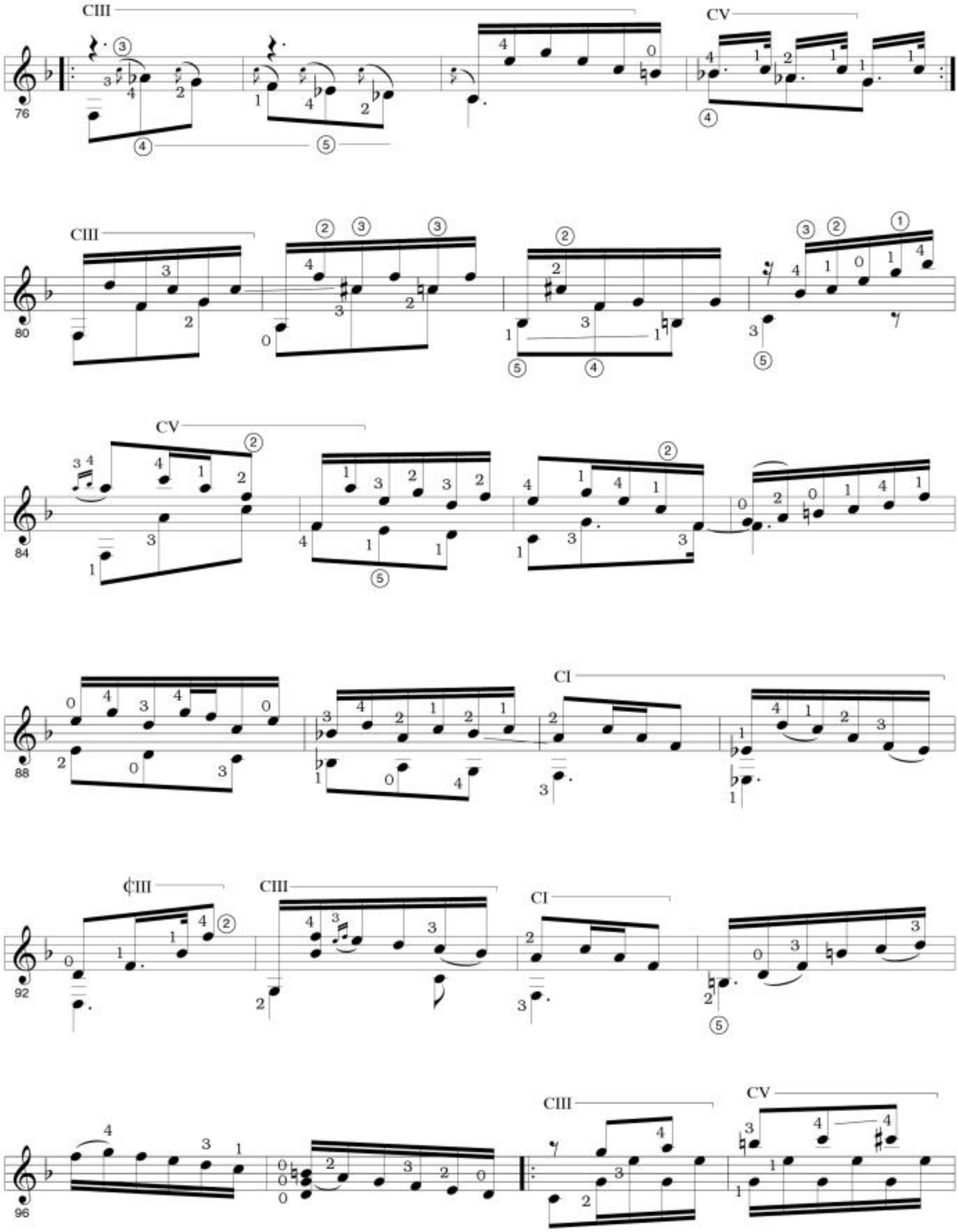
CVII

¢X

CX

CVIII


¢V
CV
51
CIV
55
¢III
CV
59
CVIII
CV
63
CVIII
CVII
CVI
68
CV
CI
72


CIII
CV
76
CIII
80
CV
84
CI
88
¢III
CIII
CI
92
CIII
CV
96

100

CVIII

104

CV

108

CIII

CV

112

CIII

CIII

117

CIII

CIII

molto meno

122

CV

127 CIII ¢VIII ¢VI ¢VII

132 ¢VIII CVIII

137 CV

142 CIII ¢VIII ¢VI

148 CIII CI

153 CI

158 CI CIII

163

166

170

174

CI

178

CIII

CV

182

185

CV

CVIII

189

CI

193

197

¢XIII

¢X

201

¢VI

¢III

CIII

205

209

CVIII

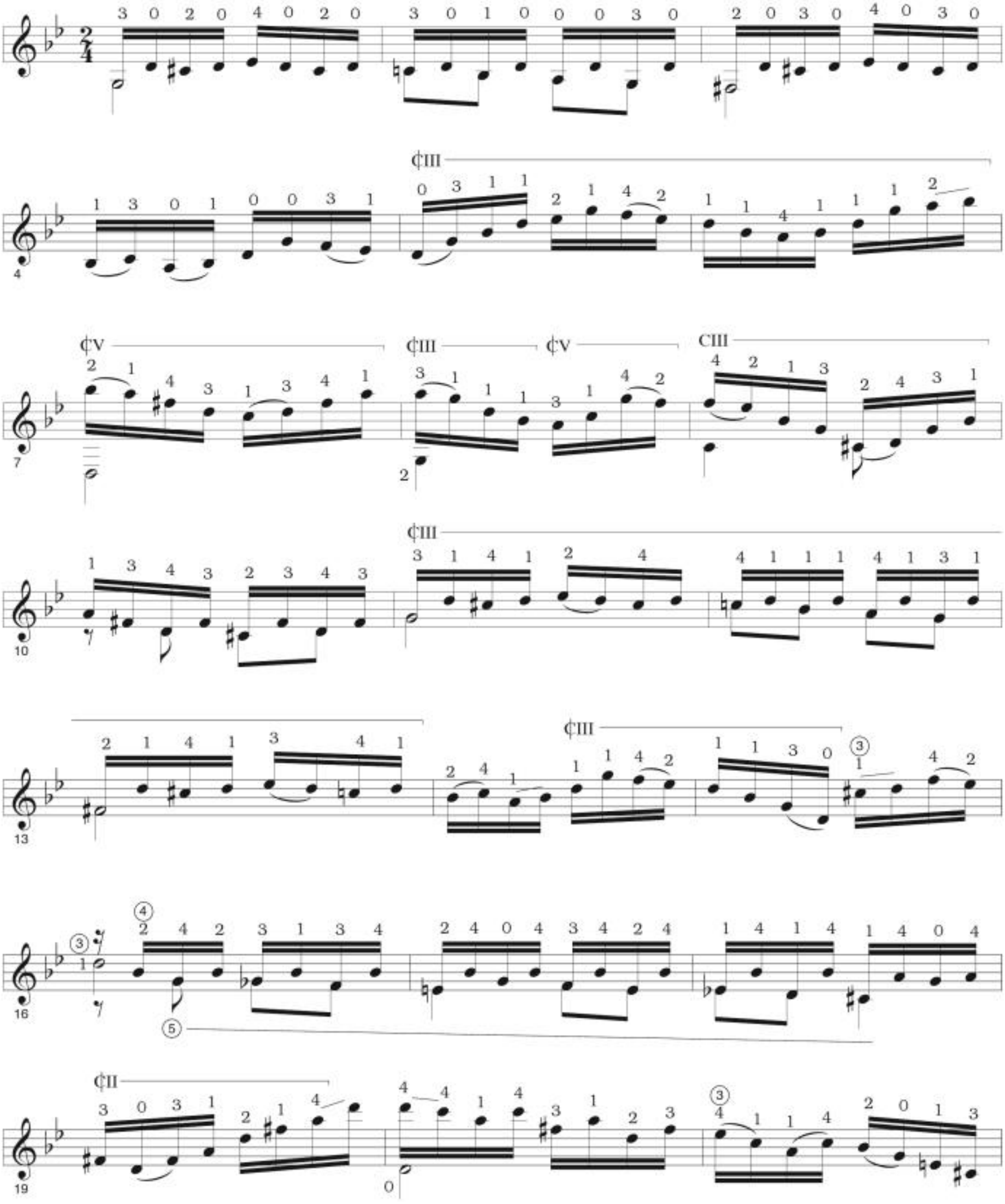
CI

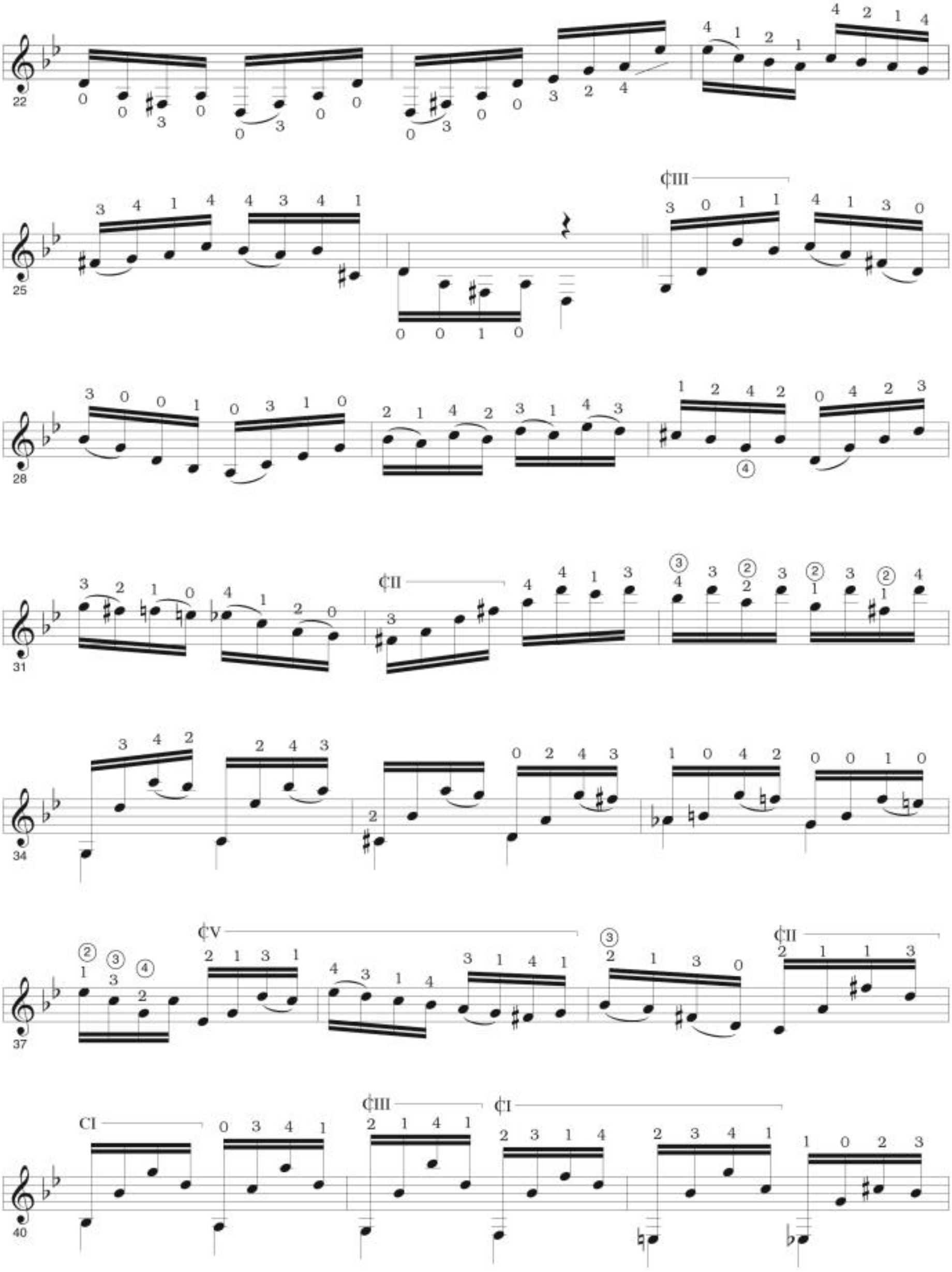
Preludio

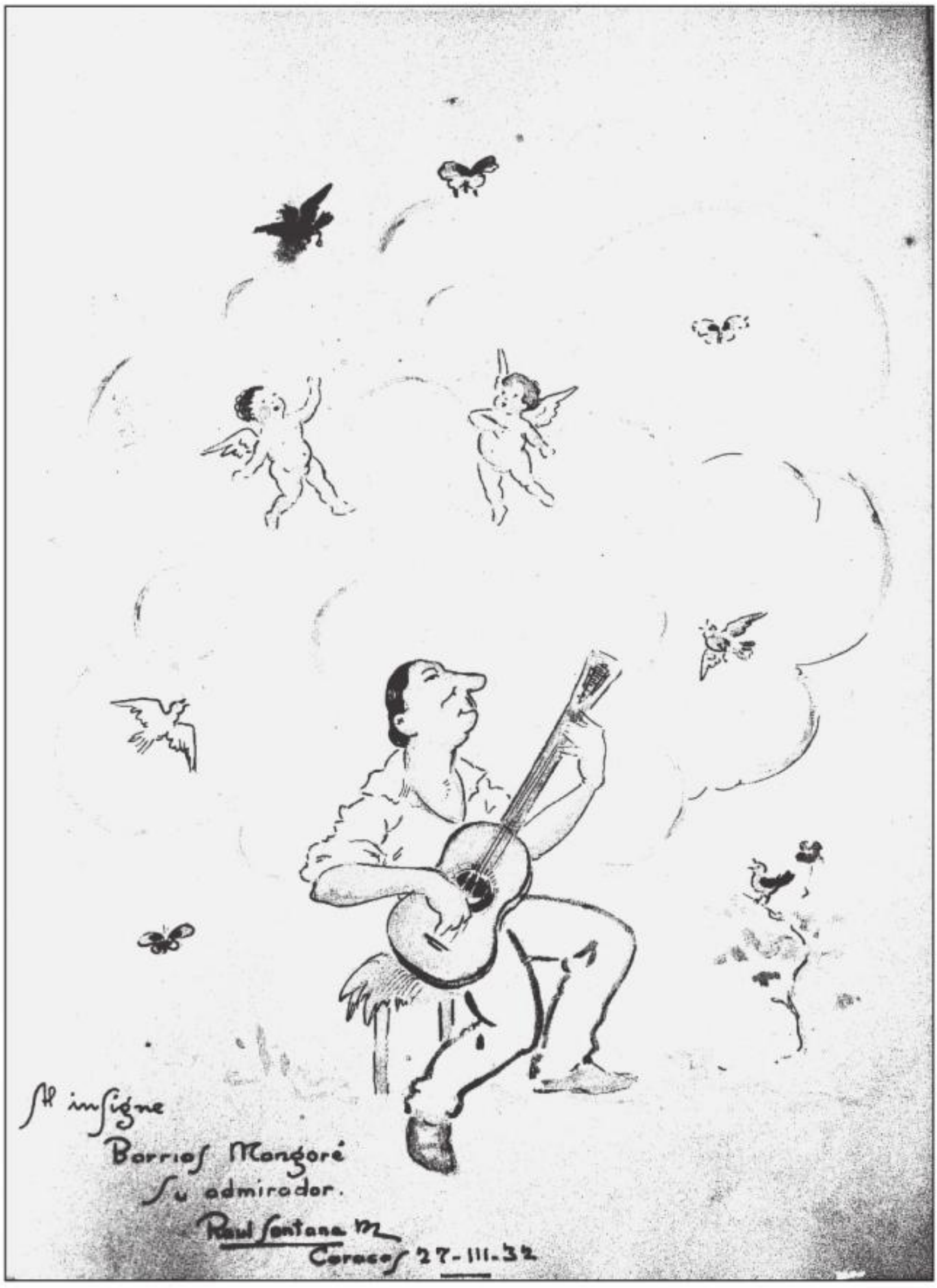
Op. 5, No. 1

Agustín Barrios Mangoré

Allegro comodo




22
25
¢III
28
31
¢II
34
¢V
37
CI
¢III
¢I
40



Bahan dengan hak cipta